

A DETAILED ANALYSIS OF 'NEMESIS'

Accompanying Document for *Nemesis*

A Thesis
by
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Abstract

A DETAILED ANALYSIS OF ‘NEMESIS’

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‘Nemesis’ consists of two main elements: each movement includes music played by a guitar quintet (four classical guitars and one contrabass guitar) as well as spoken word introductions which may be performed by the guitarists themselves or other performers. This analysis will discuss the spoken word sections first and then the notated sections played by the guitarists.

Acknowledgments

I would like to thank the members of my committee, Dr. Victor N. Mansure, Dr. Hiu-Wah Au, and Dr. Andrew Hannon for their ongoing support and guidance in the creation of this thesis. I would also like to extend thanks to Dr. Hannon for his excellent teaching in the area of composition and artistry that made this piece of music possible.

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Section 1: Spoken Word Introductions

The spoken word sections of ‘Nemesis’ reference and borrow from Greek myths as well as passages from the Christian Bible. Though these references are made to existing narratives and histories, it was not my intention to depict or evoke an extramusical program. Rather, the references to outside material, the content of the spoken word sections overall, and the titles of each of the movements would be better described as the ‘impressions’ of my thoughts and feelings surrounding a particular topic. I chose not to be direct or explicit about this topic in the score and preceding notes. I felt this was the best way forward because, from an artistic standpoint, creating ‘Nemesis’ was not about making a statement, and any statements that I had to make would be more appropriate in a different medium.

That being said, there are several themes and ideas that I wanted to be evident to the listener. Of course, the spoken word element proved to be the most direct vehicle in achieving this. The first movement deals with the idea of ‘naming an enemy,’ and seeking justice against that enemy. In the second movement, I focused on guilt, innocence, and personal reflection. The third movement is about the conflict between the ideas of justice and vengeance. The final movement is the only one in which the spoken word and guitar parts happen concurrently, and the theme is merely ‘acceptance.’

The spoken word section of the first movement opens the piece. Although these sections are not exactly poems, it will be helpful to use literary terminology to describe them. This first section is written in free verse, without a rhyme scheme or any rhythmic symmetry. There is some important repetition in the way lines are grouped: Lines 1-12 are made up of three groups of four lines, addressing the goddess Nemesis in various forms and using different names. Lines 9-12 are a repeat of lines 1-4, while lines 5-8 contrast.

Next, the middle section is a group of nine lines which comprise the message to Nemesis, wherein the speaker vaguely references an enemy and the wish that Nemesis would 'serve justice unto the proud.' The lines 'I have risen on the wings of the dawn, I have settled on the far side of the sea,' are a quote from the book of Psalms in the old Testament of the Bible. The speaker is appealing to the goddess by describing their own experiences in a way that resembles those of Nemesis; specifically an event where the goddess took the form of a goose to flee her father Zeus as he chased her across the sea. The speaker also refers to their enemy with several euphemisms (the hunter, the seducer, the mind that is not a mind, the wolf among the sheep,) but also states that they will only 'name' the hunter to Nemesis herself. The section ends with a repeat of the address to Nemesis, this time flipping the order in which the groupings appeared the first time, and with a shortened version of the A grouping. There are few musical effects given to the speakers for this section: a few lines are directed to be given in a whisper and the final line is delivered by all the speakers together. A form diagram for this movement can be found in Figure 1 A.

In the beginning of the second movement, lines 1 and 2 establish that Nemesis is now the speaker, telling a story to give an answer to the original speaker. Nemesis prefaces her story with a six-line grouping (lines 2-8) detailing the important themes of what is to come. These lines make use of the homophones 'innocence' and 'innocents,' implying that the story will include 'echoes' of the concept of innocence as well as of people who were innocents. The word 'echo' is significant as a reference to the myth of Echo and Narcissus, a version of which is told in lines 9-20.

Echo is a nymph who is assaulted and abused by Zeus. Zeus's wife Hera curses Echo out of misguided jealousy, so that Echo cannot speak other than to repeat the last few words spoken by another person. Narcissus spurns Echo cruelly, and is then cursed by Nemesis to fall in love

with his own reflection. Narcissus wastes away and dies before his reflection, unable to look away. Here, Nemesis describes Narcissus as being in pursuit of his own enemy before 'casting aside' both innocence (his own) and innocents (Echo.) The homophones 'sees' and 'seize' are used as Nemesis warns the original speaker to consider the tragedy of Narcissus.

There are two effects used in the second movement: anytime someone speaks the line 'the seducer,' it is directed to be done in a whisper. The line 'the curses of all Time' features layering of two voices on the words 'of all Time.' Figure 2 A depicts a diagram of the form of this movement.

'Vendetta,' the third movement, features the largest amount of musical effects in the spoken word parts. Lines 1-4 feature the four speakers layering and repeating lines over each other by speaking the same lines in a round format, or, with staggered entrances. These lines as well as this device return several times, each time changing the order of the speakers' entrances as well as the dynamic (first normally, then in a soft voice, then in loud calls.) In lines 5 and 6, Speakers 1 and 4 interject shorter lines over the lines of Speakers 2 and 3. This device and these lines are also repeated. The interjected lines are more quotes from the Bible. Lines 11-15 are directed to be spoken very quickly, and the repeat of these lines later is directed to be spoken very slowly. The final two lines are spoken multiple times ping-ponging between the two groups of speakers until they layer over one another, with both lines being spoken simultaneously. The form of this movement is diagramed in Figure 3 A.

The text of the fourth movement contains no added effects and repeats the lines from the first movement which give the many names for Nemesis, adding the line 'I Accept You,' being spoken by each of the parts in turn. The main difference in this movement is that these lines are spoken between the phrases played by the guitars, rather than all appearing at the beginning as

has been the case for each previous movement. The full text of this movement may be found in Figure 4 A.

Section 2: Guitar Quintet Parts

In the beginning of the process of writing ‘Nemesis,’ I laid out four specific musical goals: 1) To take advantage of as many textures, timbres, and sounds as possible that the chosen ensemble could execute. 2) To create a balanced and effective formal structure to keep the writing of all sections focused and the final product unified. 3) To use a variety of styles of pitch material. 4) To focus on the presence and absence of tensional factors as a guide for the form.

The first goal involved making lists of guitar techniques. As a guitarist I called upon my knowledge of styles and techniques for the nylon string classical guitar, steel-string acoustic guitar, electric guitar, and electric bass guitar. This also included differentiating techniques that required the use of the fingers and those that required the use of a plectrum or guitar pick. A detailed list of the techniques I chose to incorporate can be found on the page of the score labeled ‘extended techniques and notation guide.’ During the process of choosing techniques to use it occurred to me that each guitarist could also have the use of their hands, feet, and voices in ways that would not involve the guitar. This led to my decision to incorporate hand percussion sounds as well as the bigger decision to include the spoken word sections of each movement. I treated the spoken passages similarly to the music written for the guitar; various textures, effects, and timbres are present. Even though this is the case, I chose to write or ‘notate’ the spoken sections in the manner of a dramatic script, allowing for more freedom of the speakers to choose how they will deliver each line. There are instructions present for the ‘musical’ effects that I intend, but I felt that an attempt to notate these on staves would be needlessly complicated and cumbersome.

I made very specific decisions regarding form, in part inspired by Franz Liszt's use of what he called 'cyclic form' and by Bela Bartok's 'arch structure.' In the cyclic form, motives or themes return in a cycle, transformed each time in some way. The arch structure features five movements, with the first and fifth being related, the second and fourth being related, and the third standing on its own. I chose to blend these ideas with the well-known 'three-act' structure from the dramatic arts. The three-act structure indicates a beginning, middle, and end, and it is usually suggested that the first act should contain expository information, while the second introduces the conflict, and the third resolves that conflict. Other elements of this structure include the climax, which should occur somewhere between the 2nd and 3rd acts, and a denouement - a final section providing conclusion to all the preceding threads.

To blend these three ideas, I decided that my piece should include the following elements: 1) The statement and return of material. I chose to approach this with an open interpretation; the ideas which return and are transformed need not be themes or motifs but could also be techniques, timbres, or textures. Ultimately I chose most often to reintroduce significant timbres and techniques. 2) Delineation of related sections prior to putting notes on the page. This way, I knew which sections of which movements would be related at the outset. Approaching the writing in this way allowed me to stay more focused overall and was effective in achieving the unity that I wanted between sections and movements throughout the piece. 3) A superimposition of musical tensional factors over the dramatic three-act structure: that texture, range, dynamic, consonance/dissonance, and timbre would start out fairly smoothly, become more conflicted and uneasy in the middle, ramp up to a climax of tension, and then relax for the denouement of the piece. I applied this idea to the first movement and the entire piece as well as a modified version for the second, third, and fourth movements.

The first movement bears elements of all the ideas mentioned above. I adhered to my formal schematic strictly: each of the three main sections features three smaller sections, which are in turn also made up of three phrases. Every group of three at every level is meant to follow the idea of the three-act structure, with the first item of the group being most stable, the second item featuring more tension in some way, and the third item returning to the material of the first, with some alteration to maintain momentum. For the sake of simplicity, I designated my three largest sections as Act 1, Act 2, and Act 3. I labeled the three sections of the first two Acts as A, B, and C. Act 3 also appears in three sections, but they are now different. The first section is like a Development from Sonata Form, pitting each of the main motives of the prior A, B, and C sections against each other while incorporating different kinds of pitch material, as well as rhythmic variation. The second two sections of Act 3 are the A sections of Act 1 and Act 2, but appearing in reverse order. Finally, I labeled the three phrases of each A, B, and C section as 1, 2, and 1'. The overall form of the piece can be seen in Figure 1B.

The A section of Act 1 starts at a low dynamic with a slowly moving melody. The harmony is colorful, but consonant and centered around E. The A2 section features a more rapidly moving melody line harmonized in parallel fourths to add a bit of tension. The accompaniment drops into a thinner texture for the second half of the repeat of A1. This section features percussive extended techniques, but these are mostly background support of the main melody.

The B section moves the harmonic focus to A, while also emphasizing the minor 7th 'G' in order to create more tension. The melodic lines are faster overall, and the accompaniment changes to an unusual gesture involving parallel harmonies played with 'slides' or portamenti and ending in natural harmonics. The second half of the B section moves the pitch level up to B,

emphasizing notes to outline and suggest the dominant harmony to E, creating the tensest harmonic moments thus far.

The first phrase of the first C section moves the harmonic center back to E. Here the melody is accompanied by three guitars playing the same chord progression but rhythmically offset from each other, creating a *klangfarbenmelodie* that runs counter to the main melody. This section also features the roll technique, where the guitarist drags the thumb downward across the strings such that each note of the chord is struck individually but in very quick succession. The second phrase of the C section follows a similar chord progression and is again rhythmically offset between parts, but this time the offset appears in much shorter intervals, so that an echo effect takes place between Guitar 1 and 3 and between 2 and 4, much like a delay unit would function with a single electric guitar part. Now the technique is changed from the roll to the classical guitar tremolo technique (distinguished from the flat-pick tremolo technique in that the classical guitar version involves the use of the fingers instead of a pick and usually also includes other notes being played at the same time as the tremolo.) The C section concludes with a repeat of the first phrase.

The second Act features several changes to the A, B, and C sections to create more tension. First, the time signature changes from 6/8 to 5/8. By dropping this one beat and adjusting the melodic phrases accordingly, I wanted to create a subtle feeling of something being ‘wrong,’ rather than a big, obvious change. Other changes include more dissonant or tense harmonies (the chords become more ‘cluster-like’ and the octatonic scale appears several times,) faster and more angular figures in both the melody and accompaniment, more abrupt dynamic contrasts, thicker textures, wider ranges, and harsher timbres. A few examples of these timbral changes include the portamento accompaniment figures in the B section (measure 84) which now end in sharp, accented staccato notes rather than the ringing natural harmonics from the first Act.

Similarly, the klangfarbenmelodie chord progressions from the C section are now accented rasgueado flicks played sul ponticello (closer to the bridge and having a brighter tone) instead of the warmer, sul tasto rolls in the first C section.

The third Act arrives at measure 111 with the ‘development’ section. Here motives from each of the A, B, and C sections appear in many forms. Accompaniment figures are switched around and appear in different places than before. Each part now plays in the whole tone scale, the range here is the widest, dynamics are extreme, and the texture is chaotic with lots of elements happening at once. This section is meant to be the tensest and provides the climax before returning to the A sections of Act 1 and 2.

The second movement, ‘Antagonism,’ is more dissonant overall than the first and uses the octatonic, or diminished scale. Harmony is again non-functional and is based around B as a pitch center. This movement makes extensive use of the portamento technique, and this is meant to be the factor unifying it with the ‘B’ sections of the first movement. Other extended techniques in this movement include hand percussion, the slap and pop technique, many instances of natural and artificial harmonics, right-hand tapping for rapid legato, and ‘thumb scrapes,’ which involve sliding the thumb along the ridges of the winding of the E string, much like a pick scrape on the electric guitar.

The tensional arc of the three-act idea is still present but with fewer ‘levels’ and iterations than the first movement. There are still three main sections and each still returns a second time with transformations meant to increase drama and tension. For this movement, I used different means to achieve this than in the first: the main motive is stated in the A section, at the end of which all parts go silent save for two hand percussion parts. The B section builds gradually, adding new parts slowly. Here the tensional factor is the degree of dynamic, timbral, and textural contrast between the A and B sections. The C section incorporates elements of both the previous

sections. When the A section returns, the motive is now accompanied by the thumb scrape technique (which I chose because it is a bizarre effect both aurally and visually.) The motive is also ‘split up’ with rests that were not present in the first iteration. This tactic, similarly to the time signature change in the second Act of the first movement, is designed to give the motive a feeling of being ‘off’ somehow without more obvious changes being made. When the B section returns, the right-hand tapping technique enters as accompaniment. The speed of this technique enhances the texture, making for a more chaotic sound overall but also serving to obscure the beat. For the C’ section, the portamento technique takes over melodic duties while other voices accompany with tapping and slapping. The combined effect is that of great speed, harsh timbres, and unusual sounds, providing amply for the climax of this movement before returning to a reduced version of the main A motif in the D section. This final section, which also features a gradual tempo reduction, is like a coda and serves as the ‘denouement’ for the second movement. A diagram of the form of this movement can be seen in Figure 2 B.

‘Vendetta,’ the third movement, serves as the climax of tension in the overall three-act structure of the entire piece. This movement features a section which repeats and transforms between each iteration of five other sections: two main motives which each appear twice and one episode that occurs in the middle of the movement. The repeating C section is an echo of the klangfarbenmelodie C section from the first movement and is meant to be the factor that connects the first and third movements. This movement features harsh dissonances as well as the most extreme and abrupt dynamic changes. The A motive is accompanied by very fast, layered figures played with a pick to achieve a chaotic texture with a bright timbre, and ends with a wide dissonant cluster chord mimicking the rhythm of the main motive with heavy accents. The B motive is harmonized by stacked dissonant intervals in parallel motion for a dark and heavy sound. The repeating C section is first played in very short notes with a pizzicato technique, then

with natural and artificial harmonics for a longer, more ringing sound as well as a higher range. The third iteration returns to short staccato notes but this time using full chords, and the fourth features these same chords allowed to ring out and played at ‘sul 12,’ or plucked over the 12th fret, for maximum timbral warmth. The return of the A motive in the final section varies the accompaniment and the phrase length before building into a final, single strike of the dissonant cluster from the first iteration, while the spoken parts appear for a single effect: a long, sustained ‘s’ sound leading up to the final chord, followed by a soft ‘shh’ sound. The diagram in Figure 3 B shows the form in its entirety.

The final movement, entitled ‘I Accept You,’ serves as the denouement of the three-act structure. This movement is shorter, simpler, and far less intense than the previous three. The four guitars and contrabassist all play the same figures for the duration, which are phrases 1 and 2 from the A section of Act 1 in the first movement. The two phrases are repeated twice, followed by a short figure simply ‘tolling’ the last note of the phrase while the spoken word parts finish. Each guitar plays using a different timbre: Guitar 1 only in harmonics, Guitar 2 in pizzicato, Guitar 3 sul tasto, and Guitar 4 sul ponticello. The form is diagrammed in Figure 4 B.

Figure 1 A

A	The beating of wings The calling of birds Adrasteia The one from whom there is no escape	C	Serve justice unto the proud! I have risen on the wings of the dawn I have settled on the far side of the sea I am hunted To you alone I will name the hunter The enemy The seducer The mind that is not a mind The wolf among the sheep	A'	Adrasteia The one from whom there is no escape Come down
B	Nemesis Winged balancer of life Dark-faced Goddess Daughter of Justice				
A	The beating of wings The calling of birds Adrasteia The one from whom there is no escape	B	Nemesis Winged balancer of life Dark-faced Goddess Daughter of Justice		

A B A C B A'

Figure 1 B

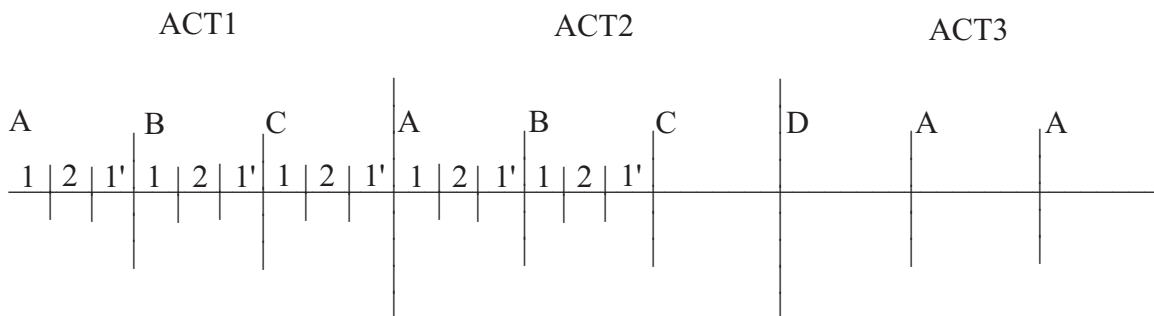


Figure 2 A

I will answer	B A hunter in the woods	D Convincing himself he sees truth
I will tell a tale:	Running down the enemy	Excusing himself to seize youth
A The lineage of tragedy	The seducer	Where will you be when he sees you?
The echoes of innocence	The mind that is not a mind	What will you do, should he seize you?
The curses of all Time	Casting aside innocence	A The lineage of tragedy
The lineage of tragedy	C Running down the enemy	The echoes of innocence
The echoes of innocents	Drawn into a reflection (the seducer)	The curses of all Time
The curses of all Time	Abandoning purpose	The lineage of tragedy
	Casting aside innocents	The echoes of innocents
		The curses of all Time

Figure 2 B

A	B	C	A'	B'	C'	D
mm. 1-14	mm. 15-31	mm. 32-42	mm. 43-60	mm. 61-74	mm. 75-92	mm. 93-103

Figure 3 A

A Justice	A'' Justice	D You will not create without also destroying
Or Vengeance	Or Vengeance	You will not destroy without also creating
Or Justice	Or Justice	You will create
Or Vengeance	Or Vengeance	You will destroy
B You cannot create without also destroying (I broke the jaws of the wicked)	B' You cannot create without also destroying (I broke the jaws of the wicked)	
You cannot destroy without also creating (Seventy times seven)	You cannot destroy without also creating (Seventy times seven)	
A' Justice	A''' Justice	
Or Vengeance	Or Vengeance	
Or Justice	Or Justice	
Or Vengeance	Or Vengeance	
C By the earth,	C By the earth,	
By the ether,	By the ether,	
Is it either?	Is it either?	
Is it neither?	Is it neither?	
Is it both?	Is it both?	

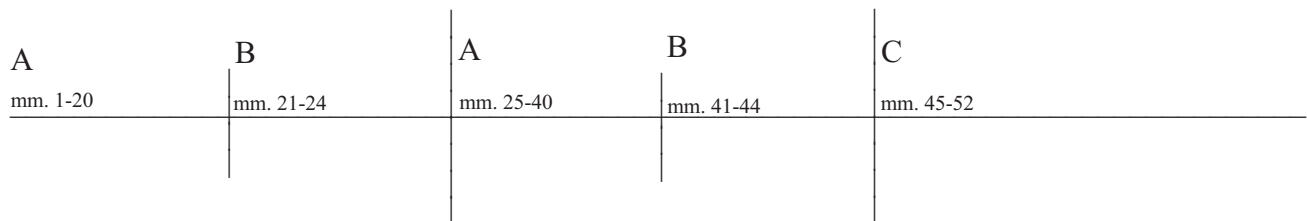
Figure 3 B

A	C	B	C'	D	C''	B	C'''	A'
mm. 1-18	mm. 19-26	mm. 27-41	mm. 42-49	mm. 50-65	mm. 66-73	mm. 74-88	mm. 89-96	mm. 97-109

Figure 4 A

The beating of wings	I accept you	Nemesis
The calling of birds	I accept you	Winged balancer of life
Adrasteia	I accept you	Dark-faced Goddess
The one from whom there is no escape	Finally, I accept you	Daughter of Justice
Nemesis	I accept you	Adrasteia
Winged balancer of life	I accept you	The one from whom there is no escape
Dark-faced Goddess	I accept you	I accept you
Daughter of Justice	Finally, I accept you	
Adrasteia		
The one from whom there is no escape		

Figure 4 B



Vita

Jon Cheney was born in Fort Rucker, Alabama to David and Lorisa Cheney. He received a BA in music composition and acting from Campbell University in 2013. From 2013-2018, he worked as a private music instructor in North Carolina in the cities of Fayetteville, Dunn, and Cary, in addition to recording and performing throughout the southeastern United States with the Asheboro-based beach music band Bantum Rooster. In the fall of 2018, he accepted a music theory assistantship at Appalachian State University and began study toward a Master of Arts degree. The M.A. was awarded in May 2020.

Cheney currently resides in Buies Creek, North Carolina and continues to teach and perform.

Nemesis

For Guitar Quintet and Spoken Word

Jon Cheney

Spring 2020

Program Notes

The writing of 'Nemesis' proved to be very valuable to me, both as a musician and as a person. Musically, I wanted to challenge myself to create a piece of music that would put to the test all my knowledge about form, harmony, texture, and timbre, specifically, as these were areas where I felt my understanding was limited. When I look at or listen to the finished product, I am vividly reminded of everything I studied to make any command I have of these elements possible, and in that way the piece feels like a fitting summary of my experience as a musician for the last few years. Second, the personal level: This piece was inspired by and is a product of reflection, the thoughts and feelings I had upon finally arriving at the answer to a question that existed in my life for a very long time. I've chosen not to be more specific about this, here or in the material of the piece. I do hope that anyone who hears it may gain something from the product of that reflection, as I did.

- Jon Cheney

Spring 2020

A Note About the Spoken Word Parts

My original idea was to add more minimal spoken word parts to be spoken by 4 guitarists. The spoken word sections of the piece evolved quite a bit, and I also decided to add the contrabass to the ensemble. Please feel free to assign any combination of performers to these parts: you can use the four guitarists, involve the contrabassist, or assign the parts to other performers such as actors.

Instrumentation

Guitar 1

Guitar 2

Guitar 3

Guitar 4

(all nylon string classical guitars in standard tuning)

Contrabass Guitar

(standard tuning; an acoustic bass guitar may also be used)

Speaker 1

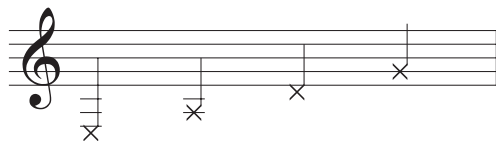
Speaker 2

Speaker 3

Speaker 4

(may be assigned to the five players in any order or to other performers)

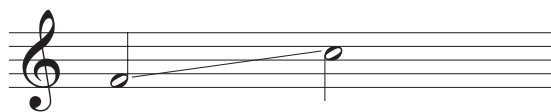
Guide to Notation and Extended Techniques



Muted, percussive tones, played by laying the fingers of the left hand against the strings without applying enough pressure to push them down to the fretboard, and plucking the open strings with a plectrum in the right hand. This technique appears in the first movement.

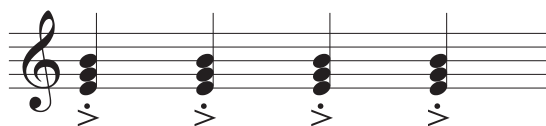


Golpe - a percussive flamenco technique consisting of striking the upper or lower bout of the guitar. Here we will use the F4 space on the staff for the lower bout, and the E5 space for the upper bout. You will see a figure like the second measure here, and this means to slowly shift your strike up and down the body of the guitar from the lower to the upper bout. This technique appears in the first and second movements.



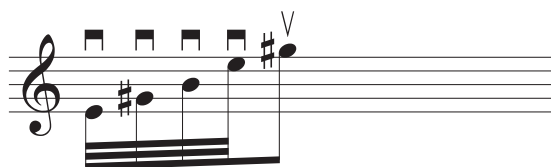
Portamento - strike the first note and slide up the fretboard to the second note on the same string. Perform the slide based on the rhythm notated, for example in this measure the F4 is to be struck and then the slide will last the length of the half note, landing on the C5 at beat 3. This technique appears in the first and second movements.

Rasgueado



Rasgueado - a flamenco technique where the strings are strummed with the outside of the finger, like a flick towards the floor. This technique appears in the first movement.

Plectrum, sweep pick

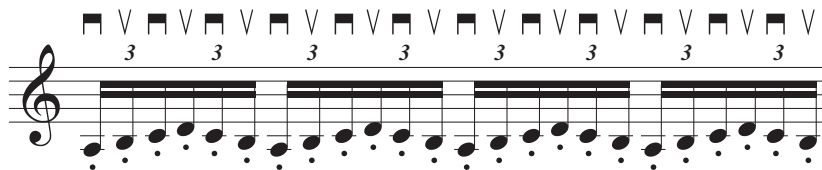


Sweep Picking - with a plectrum, drag the pick downward across the strings for the first four notes. In the figures which will appear, such as this one, the G# will require the high E string to be picked twice rather quickly, which can be achieved by changing the direction of the 'drag' and catching the last note with an upstroke. This technique appears in the first movement.

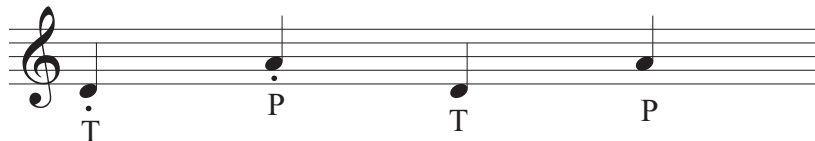


Tapping - notes with a '+' sign should be 'tapped' with the index or middle finger of the right hand, striking downward onto the fret with enough force to cause the note to sound, and then pulling off quickly for a legato attack on the following note. This technique appears in the second movement. *The purpose of using this technique is to avoid fatiguing the left hand while playing this figure, which repeats several times. If a player can comfortably execute this figure continuously without tapping, the sound will be the same and should be considered an acceptable alternative if it is preferred. This technique appears in the second movement.

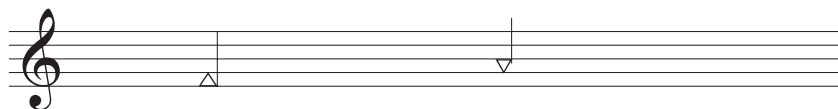
Plectrum, alternate picking



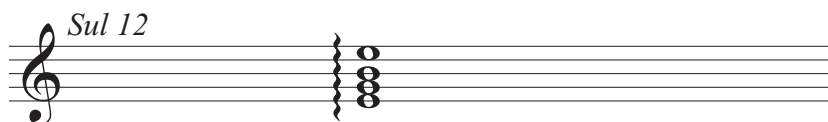
Alternate picking - with a plectrum, the pick attack should alternate between downstrokes and upstrokes, allowing for great speed. When notes are marked staccato, they should also be palm-muted. This technique appears in the third movement.



Slap and pop - primarily a bass guitar technique, this involves slapping with the thumb, indicated by the T, and popping (pulling the string from underneath, causing it to pop back against the fretboard) with the middle or index finger. Notes without staccato dots should be allowed to ring out. This technique appears in the second movement.

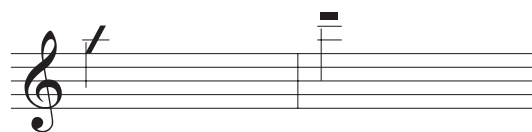


Thumb Scrape - like a pick scrape or slide on electric guitar. Drag the right thumb across the low E string to create a 'wailing' sound. When the triangle points up, drag upwards toward the headstock. For the triangle pointing down, drag toward the bridge. This technique appears in the second movement.



Pluck the strings with the right hand over the 12th fret as opposed to over the sound hole. This technique appears in the third movement.

Hand Percussion



I.

II.

I. - Rub the palms together continuously, emulating the sound of a shaker.

II. - A finger snap.

I. Id, Ideology, Ideation

SPEAKER 1

The beating of wings

SPEAKER 2

The calling of birds

SPEAKER 3

(in a whisper)
Adrasteia

SPEAKER 4

The one from whom there is no escape

SPEAKER 1

Nemesis

SPEAKER 2

Winged balancer of life

SPEAKER 3

Dark-faced Goddess

SPEAKER 4

Daughter of Justice

SPEAKER 2

The beating of wings

SPEAKER 3

The calling of birds

SPEAKER 4

Adrasteia

SPEAKER 1

The one from whom there is no escape

ALL

Serve justice unto the proud!

SPEAKER 3

I have risen on the wings of the dawn

SPEAKER 1

I have settled on the far side of the sea

SPEAKER 2

I am hunted

SPEAKER 4

To you alone I will name the hunter

SPEAKER 1

The enemy

SPEAKER 2

(in a whisper)

The seducer

SPEAKER 4

The mind that is not a mind

SPEAKER 3

The wolf among the sheep

SPEAKER 1

Nemesis

SPEAKER 2

Winged balancer of life

SPEAKER 3

Dark-faced Goddess

SPEAKER 4

Daughter of Justice

SPEAKER 3

Adrasteia

SPEAKER 1

The one from whom there is no escape

ALL

Come down

Undulating, wave-like ♪ = 85

4

Sheet music for the first system, measures 1-4. The score is for five instruments: Guitar 1, Guitar 2, Guitar 3, Guitar 4, and Contrabass. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked as ♪ = 85.

Guitar 1: *mp* (mezzo-piano). Melodic line with slurs and ties.

Guitar 2: Arpeggiated accompaniment with 'x' marks indicating muted notes.

Guitar 3: *pp* (pianissimo). Chordal accompaniment.

Guitar 4: *pp* (pianissimo). Chordal accompaniment.

Contrabass: *pp* (pianissimo). Bass line with eighth notes.

Sheet music for the second system, measures 5-8. The score is for five instruments: Gtr. 1, Gtr. 2, Gtr. 3, Gtr. 4, and Cntrb. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked as ♪ = 85.

Gtr. 1: *mf* (mezzo-forte). Melodic line with slurs and ties. Measure 5 is marked with a '5' above the staff.

Gtr. 2: Arpeggiated accompaniment with 'x' marks indicating muted notes.

Gtr. 3: *p* (piano). Chordal accompaniment.

Gtr. 4: *p* (piano). Chordal accompaniment.

Cntrb: *p* (piano). Bass line with eighth notes.

9

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

This system contains measures 9 through 12. Measure 9 is marked with a '9' above the first staff. The staves are labeled Gtr. 1, Gtr. 2, Gtr. 3, Gtr. 4, and Cntrb. Gtr. 1 and Gtr. 3 play a continuous eighth-note pattern with sharps. Gtr. 2 plays a series of eighth notes with upward stems. Gtr. 4 and Cntrb play a two-note chord (F# and C#) in a dotted half-note rhythm. Measure 10 shows a change in Gtr. 2's pattern. Measure 11 continues the patterns. Measure 12 features a final chord in Gtr. 1 and Gtr. 3.

13

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

This system contains measures 13 through 16, marked with a '13' above the first staff. The staves are labeled Gtr. 1, Gtr. 2, Gtr. 3, Gtr. 4, and Cntrb. The patterns continue from the previous system. In measure 13, Gtr. 2's pattern changes. In measure 14, Gtr. 1 and Gtr. 3 play a different eighth-note pattern. In measure 15, Gtr. 2's pattern changes again. In measure 16, the patterns conclude with final chords in Gtr. 1 and Gtr. 3.

17

Gtr. 1 *mp*

Gtr. 2

Gtr. 3 *pp*

Gtr. 4 *pp*

Cntrb

8



21

Gtr. 1 *mf*

Gtr. 2

Gtr. 3 *mf*

Gtr. 4

Cntrb

8

With a stricter tempo

25

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

8

Detailed description: This system contains measures 25 and 26. Gtr. 1 plays a melodic line with eighth and quarter notes, including a sharp sign. Gtrs. 2, 3, and 4 play a rhythmic pattern of eighth notes with a grace note. Cntrb plays a simple bass line with quarter notes.



27

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

Detailed description: This system contains measures 27 and 28. Gtr. 1 continues its melodic line. Gtr. 2 plays a rhythmic pattern. Gtrs. 3 and 4 play a rhythmic pattern with a grace note. Cntrb plays a simple bass line with quarter notes.

29

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

8



Bleeding into each other, poco rubato

31

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

8

33

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

This musical system contains measures 33 and 34. It features five staves: Gtr. 1, Gtr. 2, Gtr. 3, Gtr. 4, and Cntrb. Gtr. 1 plays a melodic line with eighth and sixteenth notes, including a sharp sign. Gtrs. 2, 3, and 4 play a rhythmic pattern of eighth notes with a grace note. The Cntrb part consists of a steady eighth-note pulse. A double bar line separates measures 33 and 34.



35

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

This musical system contains measures 35 and 36. It features the same five staves as the previous system. In measure 35, the parts continue from the previous system. In measure 36, Gtr. 1 and Gtr. 2 play a new melodic line, while Gtr. 3 and Gtr. 4 play a rhythmic pattern. The Cntrb part remains a steady eighth-note pulse. A double bar line separates measures 35 and 36.

37

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

This musical system contains measures 37 and 38. It features five staves: Gtr. 1, Gtr. 2, Gtr. 3, Gtr. 4, and Cntrb. Gtr. 1 plays a continuous eighth-note melody with a key signature change to one sharp in measure 38. Gtr. 2 plays a similar eighth-note pattern. Gtr. 3 and Gtr. 4 play a rhythmic pattern of eighth notes and rests. The Cntrb staff plays a simple eighth-note accompaniment. A double bar line separates measures 37 and 38.



39

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

This musical system contains measures 39 and 40. It features the same five staves as the previous system. Gtr. 1 plays a melody with a long slur spanning both measures. Gtr. 2 plays a rhythmic pattern of eighth notes and rests. Gtr. 3 plays a melody with a slur. Gtr. 4 plays a simple eighth-note accompaniment. The Cntrb staff has a single eighth note in measure 39 and a whole note in measure 40. A double bar line separates measures 39 and 40.

Lush and Wet

41

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

mp

f

p

43

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

f

45

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

p

f

Measure 45: Gtr. 1 plays a complex chordal figure with a wavy line. Gtr. 2 plays a tremolo pattern. Gtr. 3 has a single note. Gtr. 4 and Cntrb have rests. Dynamics *p* and *f* are indicated.

Measure 46: Gtr. 1 has a rest. Gtr. 2 has a single note. Gtr. 3 has a single note. Gtr. 4 and Cntrb have rests.

47

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

mf

mf

mp

mp

Measure 47: Gtr. 1 plays a melodic line. Gtr. 2 plays a melodic line. Gtr. 3 plays a melodic line. Gtr. 4 plays a melodic line. Cntrb plays a melodic line. Dynamics *mf* and *mp* are indicated.

Measure 48: Gtr. 1 plays a melodic line. Gtr. 2 plays a melodic line. Gtr. 3 plays a melodic line. Gtr. 4 plays a melodic line. Cntrb plays a melodic line.

49

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

8



51

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

8

53

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

Measure 53: Gtr. 1 and 3 play eighth-note patterns. Gtr. 2 and 4 play quarter-note patterns. Cntrb plays a bass line with eighth notes.

Measure 54: Gtr. 1 and 3 continue their patterns. Gtr. 2 and 4 continue their patterns. Cntrb continues its bass line.

55

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

Measure 55: Gtr. 1, 3, and 4 play complex chords with tremolos. Gtr. 2 and Cntrb play quarter-note patterns.

Measure 56: Gtr. 1, 3, and 4 continue their complex chords. Gtr. 2 and Cntrb continue their patterns.

57

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

p

Measure 57: Gtr. 1 has a melodic line with slurs and ties. Gtr. 2 has a rhythmic pattern of eighth notes. Gtr. 3 and 4 have chords with slurs. Cntrb has a single note. A double bar line is at the end of measure 58.

58

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

f

Measure 59: Gtr. 1 has a melodic line with slurs and ties. Gtr. 2 has a rhythmic pattern of eighth notes. Gtr. 3 and 4 have chords with slurs. Cntrb has a single note. A double bar line is at the end of measure 60.

Pulled tighter

16

60

Gtr. 1

mf

Gtr. 2

p

Gtr. 3

p

Gtr. 4

p

Cntrb

p

62

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

64

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

This musical system contains measures 64 and 65. It features five staves: Gtr. 1, Gtr. 2, Gtr. 3, Gtr. 4, and Cntrb. Gtr. 1 plays a dotted quarter note in measure 64 and a half note in measure 65. Gtr. 2 plays a quarter rest in measure 64 and a quarter note in measure 65. Gtr. 3 plays a half note in measure 64 and a half note in measure 65. Gtr. 4 plays a quarter note in measure 64 and a quarter note in measure 65. Cntrb plays a quarter note in measure 64 and a quarter note in measure 65. A double bar line is present between measures 64 and 65.

66

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

This musical system contains measures 66 and 67. It features five staves: Gtr. 1, Gtr. 2, Gtr. 3, Gtr. 4, and Cntrb. Gtr. 1 plays a dotted quarter note in measure 66 and a half note in measure 67. Gtr. 2 plays a quarter rest in measure 66 and a quarter note in measure 67. Gtr. 3 plays a half note in measure 66 and a half note in measure 67. Gtr. 4 plays a quarter note in measure 66 and a quarter note in measure 67. Cntrb plays a quarter note in measure 66 and a quarter note in measure 67. A double bar line is present between measures 66 and 67.

68

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

8



Like a typewriter

72

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

subito p

subito p

subito p

8

76

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

p

8



78

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

mp

8

82

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb



Stretched Thin

84

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

86

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb



88

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

90

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

8



92

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

8

94

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

8



96

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

8

98

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

8

**Punchy**

100

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

f

p

f

104

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

p

f

108

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

ff

p

f

ff

ff

Drunken, Seasick

26

111

Gtr. 1 *f*

Gtr. 2 *mf*

Gtr. 3 *mp*

Gtr. 4 *mf*

Cntrb *mf*

114

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

117

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

mf

Measure 117: Gtr. 1 (whole note chord), Gtr. 2 (eighth notes), Gtr. 3 (whole note chord), Gtr. 4 (whole note chord), Cntrb (whole note chord). Measure 118: Gtr. 1 (whole note chord), Gtr. 2 (eighth notes), Gtr. 3 (whole note chord), Gtr. 4 (whole note chord), Cntrb (whole note chord). Dynamics: *mf* at the start of measure 117. Accents are present on the last notes of measures 117 and 118.

119

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

p

f

Measure 119: Gtr. 1 (whole note chord), Gtr. 2 (whole note chord), Gtr. 3 (whole note chord), Gtr. 4 (whole note chord), Cntrb (whole note chord). Measure 120: Gtr. 1 (whole note chord), Gtr. 2 (whole note chord), Gtr. 3 (whole note chord), Gtr. 4 (whole note chord), Cntrb (whole note chord). Dynamics: *p* at the start of measure 119, *f* at the start of measure 120.

121

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

123

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

ff

ff

ff

ff

ff

125

Gtr. 1

mf

Gtr. 2

mf

Gtr. 3

Gtr. 4

Cntrb

8

mf

127

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

129

Gtr. 1

subito p

Gtr. 2

subito p

Gtr. 3

subito p

Gtr. 4

subito p

Cntrb

subito p

8

133

Gtr. 1

Gtr. 2

p

Gtr. 3

Gtr. 4

Cntrb

8

137

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb



Soothed, Falling Asleep ♩ = 70

141

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

mp

mf

pp

p

pp

p

146

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

8

II. Antagonism

SPEAKERS 2 and 3

I will answer

I will tell a tale

SPEAKER 1

The lineage of tragedy

SPEAKER 4

The echoes of innocence

SPEAKER 1

The curses of all Time

SPEAKER 4

(with SPEAKER 1 on these words only)
Of all Time

SPEAKER 1

A hunter in the woods

SPEAKER 2

Running down the enemy

SPEAKER 3

The seducer

SPEAKER 4

The mind that is not a mind

SPEAKER 2

Casting aside innocence

SPEAKER 1

Running down the enemy

SPEAKER 4

Drawn into a reflection

SPEAKER 3

(in a whisper)

The seducer

SPEAKER 4

Abandoning purpose

SPEAKER 1

Casting aside innocents

SPEAKER 3

Convincing himself he sees truth

SPEAKER 2

Excusing himself to seize youth

SPEAKER 1

Where will you be-

SPEAKER 2

when he sees you?

SPEAKER 3

What will you do-

SPEAKER 4

should he seize you?

SPEAKER 1

The lineage of tragedy

SPEAKER 4

The echoes of innocence

SPEAKER 1

The curses of all Time

SPEAKER 4

(with SPEAKER 1 on these words only)
Of all Time

SPEAKER 2

The lineage of tragedy

SPEAKER 3

The echoes of innocents

SPEAKER 2

The curses of all Time

SPEAKER 3

(with SPEAKER 2 on these words only)
Of all Time

Dark and Ominous ♩ = 100

Guitar 1

Guitar 2

Guitar 3

Guitar 4

Contrabass

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

pp

p

pp

p

[illegible][illegible]

9

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

pp *p*

T

Measure 9: Gtr. 1 has a quarter note G4, tied to the next measure. Gtr. 2 has a quarter note G4, tied to the next measure. Gtr. 3 and 4 have dense tremolos. Cntrb has a quarter note G4 marked 'T'. Measure 10: Gtr. 1 has a quarter note A4, tied to the next measure. Gtr. 2 has a quarter note A4, tied to the next measure. Gtr. 3 and 4 have dense tremolos. Cntrb has a quarter note G4 marked 'T'. Dynamics: *pp* for Gtr. 3 and 4, *p* for Gtr. 1 and 2.

11

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

pp *p*

T

Measure 11: Gtr. 1 has a quarter note G4, tied to the next measure. Gtr. 2 has a quarter note G4, tied to the next measure. Gtr. 3 and 4 have dense tremolos. Cntrb has a quarter note G4 marked 'T'. Measure 12: Gtr. 1 has a quarter note A4, tied to the next measure. Gtr. 2 has a quarter note A4, tied to the next measure. Gtr. 3 and 4 have dense tremolos. Cntrb has a quarter note G4 marked 'T'. Measure 13: Gtr. 1 has a half note G4. Gtr. 2 has a half note G4. Gtr. 3 and 4 have dense tremolos. Cntrb has a half note G4. Dynamics: *pp* for Gtr. 3 and 4, *p* for Gtr. 1 and 2.

Mysterious ♩ = 120

15

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

=

17

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

19

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

Measure 19: Gtr. 1 (whole rest), Gtr. 2 (whole rest), Gtr. 3 (quarter rest, eighth note with accent, quarter rest, eighth note with accent, quarter rest), Gtr. 4 (continuous sixteenth-note tremolo), Cntrb (whole rest).

Measure 20: Gtr. 1 (whole rest), Gtr. 2 (whole rest), Gtr. 3 (quarter rest, eighth note with accent, quarter rest, eighth note with accent, quarter rest), Gtr. 4 (continuous sixteenth-note tremolo), Cntrb (whole rest).

21

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

Measure 21: Gtr. 1 (whole rest), Gtr. 2 (whole rest), Gtr. 3 (quarter rest, eighth note with accent, quarter rest, eighth note with accent, quarter rest, eighth note with accent, quarter rest), Gtr. 4 (continuous sixteenth-note tremolo), Cntrb (whole rest).

Measure 22: Gtr. 1 (whole rest), Gtr. 2 (whole rest), Gtr. 3 (quarter rest, eighth note with accent, quarter rest, eighth note with accent, quarter rest), Gtr. 4 (continuous sixteenth-note tremolo), Cntrb (whole rest).

23 Plectrum

Gtr. 1

pp

Plectrum

Gtr. 2

pp

Gtr. 3

Gtr. 4

Cntrb

Measure 23: Gtr. 1 and 2 play a plectrum stroke (marked *pp*). Gtr. 3, 4, and Cntrb play a sustained note. Gtr. 4 has a tremolo effect. A double bar line is at measure 24.

25

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

Measure 25: Gtr. 1 and 2 play a sustained note. Gtr. 3 plays a rhythmic pattern. Gtr. 4 has a tremolo effect. Cntrb plays a sustained note. A double bar line is at measure 26.

27

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

29

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

Plectrum

pp

Plectrum

pp

Plectrum

pp

32

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

33

34

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

35

36

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

Measure 36: Gtr. 1 (T, P, T, P), Gtr. 2 (T, P, T, P), Gtr. 3 (T, P, T, P), Gtr. 4 (tremolo), Cntrb (T, P, T, P). Measure 37: Gtr. 1 (T, P, T, P), Gtr. 2 (T, P, T, P), Gtr. 3 (T, P, T, P), Gtr. 4 (tremolo), Cntrb (T, P, T, P).

38

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

Plectrum

Measure 38: Gtr. 1 (T, P, T, P), Gtr. 2 (T, P, T, P), Gtr. 3 (Plectrum), Gtr. 4 (tremolo), Cntrb (T, P, T, P). Measure 39: Gtr. 1 (T, P, T, P), Gtr. 2 (T, P, T, P), Gtr. 3 (Plectrum), Gtr. 4 (tremolo), Cntrb (T, P, T, P).

48

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

Measure 48: 5/4 time. Gtr. 1: whole rest. Gtr. 2: whole rest. Gtr. 3: whole rest. Gtr. 4: quarter note with accent. Cntrb: whole rest.

Measure 49: 4/4 time. Gtr. 1: quarter note, quarter note, quarter note, quarter note. Gtr. 2: quarter note, quarter note, quarter note, quarter note. Gtr. 3: whole rest. Gtr. 4: whole rest. Cntrb: whole rest.

Measure 50: 4/4 time. Gtr. 1: quarter note, quarter note, quarter note, quarter note. Gtr. 2: quarter note, quarter note, quarter note, quarter note. Gtr. 3: whole rest. Gtr. 4: whole rest. Cntrb: whole rest.

Measure 51: 4/4 time. Gtr. 1: quarter note, quarter note, quarter note, quarter note. Gtr. 2: quarter note, quarter note, quarter note, quarter note. Gtr. 3: whole rest. Gtr. 4: whole rest. Cntrb: whole rest.

52

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

Measure 52: 4/4 time. Gtr. 1: quarter note, quarter note, quarter note, quarter note. Gtr. 2: quarter note, quarter note, quarter note, quarter note. Gtr. 3: whole rest. Gtr. 4: whole rest. Cntrb: whole rest.

Measure 53: 4/4 time. Gtr. 1: quarter note, quarter note, quarter note, quarter note. Gtr. 2: quarter note, quarter note, quarter note, quarter note. Gtr. 3: whole rest. Gtr. 4: whole rest. Cntrb: whole rest.

Measure 54: 2/4 time. Gtr. 1: quarter note, quarter note. Gtr. 2: quarter note, quarter note. Gtr. 3: whole rest. Gtr. 4: whole rest. Cntrb: whole rest.

Measure 55: 4/4 time. Gtr. 1: quarter note, quarter note, quarter note, quarter note. Gtr. 2: quarter note, quarter note, quarter note, quarter note. Gtr. 3: whole rest. Gtr. 4: whole rest. Cntrb: whole rest.

63

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

Measure 63: Gtr. 1 and 2 play a rhythmic pattern of eighth notes with slurs. Gtr. 3 and Cntrb have a single bar line. Gtr. 4 has a continuous eighth-note pattern with slurs. A double bar line is at the end of the system.

64

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

Measure 64: Gtr. 1 and 2 play a rhythmic pattern of eighth notes with slurs. Gtr. 3 and Cntrb have a single bar line. Gtr. 4 has a continuous eighth-note pattern with slurs.

65

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

Detailed description: This system contains measures 65 and 66. Gtr. 1 and 2 play sustained notes (F#4 and E4 respectively) with diamond markers at the start and end of the notes. Gtr. 3 has whole rests. Gtr. 4 plays a continuous eighth-note pattern (F4, G4, A4, B4, C5, B4, A4, G4, F4). Cntrb has whole rests. A double bar line separates measures 65 and 66.

67

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

Detailed description: This system contains measures 67 through 70. Gtr. 1 and 2 play eighth-note patterns (F#4, G4, A4, B4, C5, B4, A4, G4, F4). Gtr. 3 plays a continuous eighth-note pattern (F4, G4, A4, B4, C5, B4, A4, G4, F4). Gtr. 4 plays a continuous eighth-note pattern (F4, G4, A4, B4, C5, B4, A4, G4, F4). Cntrb plays a continuous eighth-note pattern (F4, G4, A4, B4, C5, B4, A4, G4, F4). A double bar line is present at the end of measure 70.

68

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

69

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

70

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

Measures 70 and 71 are marked with a double bar line. Gtr. 1 and 2 have diamond-shaped ornaments. Gtr. 3 and 4 have continuous eighth-note patterns. Cntrb has a simple eighth-note melody.

71

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

Measures 71 and 72 are marked with a double bar line. Gtr. 1 and 2 have eighth-note patterns with slurs. Gtr. 3 and 4 have continuous eighth-note patterns. Cntrb has a simple eighth-note melody.

72

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

Measure 72: Gtr. 1 and 2 play a melodic line with eighth notes and rests. Gtr. 3 plays a continuous eighth-note pattern with '+' marks above. Gtr. 4 plays a continuous eighth-note pattern with slurs. Cntrb plays a simple eighth-note line.

Measure 73: Similar to measure 72, but with a double bar line at the end.

73

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

Measure 73: Gtr. 1 and 2 play a melodic line with eighth notes and rests. Gtr. 3 plays a continuous eighth-note pattern with '+' marks above. Gtr. 4 plays a continuous eighth-note pattern with slurs. Cntrb plays a simple eighth-note line.

Measure 74: Similar to measure 73, but with a double bar line at the end.

74

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

Measure 74: Gtr. 1 and 2 play a melodic line with a trill. Gtr. 3 and 4 play a rhythmic pattern. Cntrb plays a melodic line. A double bar line is at the end of measure 75.

75

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

mf

mf

Measure 75: Gtr. 1 and 2 play a melodic line with a trill. Gtr. 3 and 4 play a rhythmic pattern. Cntrb plays a melodic line. A double bar line is at the end of measure 76.

76

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

This system contains measures 76 and 77. It features five staves: Gtr. 1, Gtr. 2, Gtr. 3, Gtr. 4, and Cntrb. Gtr. 1 and Gtr. 2 have melodic lines with slurs and ties. Gtr. 3 has a continuous eighth-note pattern with '+' signs above it. Gtr. 4 and Cntrb have eighth-note patterns with slurs. A double bar line is at the end of measure 77.

77

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

This system contains measures 77 and 78. It features five staves: Gtr. 1, Gtr. 2, Gtr. 3, Gtr. 4, and Cntrb. Gtr. 1 and Gtr. 2 have melodic lines with slurs and ties. Gtr. 3 has a continuous eighth-note pattern with '+' signs above it. Gtr. 4 and Cntrb have eighth-note patterns with slurs. A double bar line is at the end of measure 78.

78

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

==

79

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

81

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

This system contains measures 81 and 82. Measure 81 features a tremolo on Gtr. 4 and sustained notes on Gtr. 1 and Gtr. 2. Measure 82 features a tremolo on Gtr. 4 and a chord on Gtr. 2. Gtr. 3 plays a steady eighth-note pattern throughout. Cntrb is silent.

82

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

This system contains measures 81 and 82. Measure 81 features a tremolo on Gtr. 4 and sustained notes on Gtr. 1 and Gtr. 2. Measure 82 features a tremolo on Gtr. 4 and a chord on Gtr. 2. Gtr. 3 plays a steady eighth-note pattern throughout. Cntrb is silent.

83

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

Measure 83: Gtr. 1 and 2 play a half-note chord (G4). Gtr. 3 plays quarter notes (G2, A2, B2, C3). Gtr. 4 plays eighth notes (B2, A2, G2, F2, E2, D2, C2, B1). Cntrb is silent.

Measure 84: Gtr. 1 and 2 play a half-note chord (A4). Gtr. 3 plays quarter notes (G2, A2, B2, C3). Gtr. 4 plays eighth notes (B2, A2, G2, F2, E2, D2, C2, B1). Cntrb is silent.

84

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

Measure 85: Gtr. 1 and 2 play a half-note chord (G4). Gtr. 3 plays quarter notes (G2, A2, B2, C3). Gtr. 4 plays eighth notes (B2, A2, G2, F2, E2, D2, C2, B1). Cntrb is silent.

Measure 86: Gtr. 1 and 2 play a half-note chord (A4). Gtr. 3 plays quarter notes (G2, A2, B2, C3). Gtr. 4 plays eighth notes (B2, A2, G2, F2, E2, D2, C2, B1). Cntrb is silent.

85

Gtr. 1 *f*

Gtr. 2 *f*

Gtr. 3 *ff*

Gtr. 4

Cntrb *f*

Measure 85: Gtr. 1 (F4, G4), Gtr. 2 (F4, G4), Gtr. 3 (F4), Gtr. 4 (F2, G2), Cntrb (F2).
Measure 86: Gtr. 1 (F4, G4), Gtr. 2 (F4, G4), Gtr. 3 (F4), Gtr. 4 (F2, G2), Cntrb (F2).
Measure 87: Gtr. 1 (F4, G4), Gtr. 2 (F4, G4), Gtr. 3 (F4), Gtr. 4 (F2, G2), Cntrb (F2).
Measure 88: Gtr. 1 (F4, G4), Gtr. 2 (F4, G4), Gtr. 3 (F4), Gtr. 4 (F2, G2), Cntrb (F2).

86

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

Measure 89: Gtr. 1 (F4, G4), Gtr. 2 (F4, G4), Gtr. 3 (F4), Gtr. 4 (F2, G2), Cntrb (F2).
Measure 90: Gtr. 1 (F4, G4), Gtr. 2 (F4, G4), Gtr. 3 (F4), Gtr. 4 (F2, G2), Cntrb (F2).
Measure 91: Gtr. 1 (F4, G4), Gtr. 2 (F4, G4), Gtr. 3 (F4), Gtr. 4 (F2, G2), Cntrb (F2).
Measure 92: Gtr. 1 (F4, G4), Gtr. 2 (F4, G4), Gtr. 3 (F4), Gtr. 4 (F2, G2), Cntrb (F2).

88

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

Measure 88: Gtr. 1 (F4, G4, A4, B4), Gtr. 2 (F4, G4, A4, B4), Gtr. 3 (F4, G4, A4, B4), Gtr. 4 (F4, G4, A4, B4), Cntrb (F4, G4, A4, B4). Measure 89: Gtr. 1 (F4, G4, A4, B4), Gtr. 2 (F4, G4, A4, B4), Gtr. 3 (F4, G4, A4, B4), Gtr. 4 (F4, G4, A4, B4), Cntrb (F4, G4, A4, B4).



90

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

Measure 90: Gtr. 1 (F4, G4, A4, B4), Gtr. 2 (F4, G4, A4, B4), Gtr. 3 (F4, G4, A4, B4), Gtr. 4 (F4, G4, A4, B4), Cntrb (F4, G4, A4, B4). Measure 91: Gtr. 1 (F4, G4, A4, B4), Gtr. 2 (F4, G4, A4, B4), Gtr. 3 (F4, G4, A4, B4), Gtr. 4 (F4, G4, A4, B4), Cntrb (F4, G4, A4, B4).

92

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

P

T



Gradually slowing back to ♩ = 100

93

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

fff

T

97

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

||

100

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

||

III. Vendetta

ALL

(not together, but with staggered entrances, as in a musical round such as 'Row, row, row, your boat.' Use the following order: Speaker 1, 2, 3, then 4.)

Justice

Or vengeance

Or justice

Or vengeance

SPEAKER 3

You cannot create without also destroying

SPEAKER 1

(in a loud call, begin between the words 'also' and 'destroying' in SPEAKER 3's line)

I broke the jaws of the wicked!

SPEAKER 2

You cannot destroy without also creating

SPEAKER 4

(in a loud call, begin between the words 'also' and 'creating' in SPEAKER 2's line)

seventy times seven!

ALL

(Staggered Entrances again, this time very quietly but in a soft voice rather than a whisper. Use the following order: Speaker 3, 1, 4, then 2.)

Justice

Or vengeance

Or justice

Or vengeance

(the next five lines should be said in quick succession, almost on top of each other.)

SPEAKER 1

By the earth

SPEAKER 2

By the ether

SPEAKER 3

Is it either?

SPEAKER 4

Is it neither?

ALL

Is it both?

(and now the next five lines more slowly)

SPEAKER 1

By the earth

SPEAKER 2

By the ether

SPEAKER 3

Is it either?

SPEAKER 4

Is it neither?

ALL

Is it both?

ALL

(Staggered Entrances again, this time more slowly. Use the following order: Speaker 4, 3, 2, then 1.)

Justice

Or vengeance

Or justice

Or vengeance

SPEAKER 2*(in a loud call)*

You cannot create without also destroying!

SPEAKER 1*(softly and simply, begin between the words 'also' and 'destroying' in SPEAKER 2's line)*

I broke the jaws of the wicked

SPEAKER 3*(in a loud call)*

You cannot destroy without also creating!

SPEAKER 4*(softly and simply, begin between the words 'also' and 'creating' in SPEAKER 3's line)*

seventy times seven

ALL*(Staggered Entrances again, this time in loud calls. Use the following order: Speaker 4, 3, 1, then 2.)*

Justice

Or vengeance

Or justice

Or vengeance

(very quickly)

SPEAKER 1

By the earth

SPEAKER 2

By the ether

SPEAKER 3

Is it either?

SPEAKER 4

Is it neither?

ALL

Is it both?

(slowly and simply)

SPEAKER 1

By the earth

SPEAKER 2

By the ether

SPEAKER 3

Is it either?

SPEAKER 4

Is it neither?

ALL

Is it both?

(the following lines should start as seen here, alternating between two groups of two speakers each. Continue repeating the lines, getting faster and with less space between the groups of speakers until both lines are being said at the same time. Repeat the lines this way (with both lines happening simultaneously) several times and come to a stop.)

SPEAKERS 1 AND 2

You will create

SPEAKERS 3 AND 4

You will destroy

SPEAKERS 1 AND 2

You will create

SPEAKERS 3 AND 4

You will destroy

Agressive and Determined ♩ = 110

The musical score is written for five instruments: Guitar 1, Guitar 2, Guitar 3, Guitar 4, and Contrabass. The time signature is 4/4, and the tempo is marked as ♩ = 110. The key signature has one flat (B-flat).

Staff 1: Guitar 1
The first staff features a melodic line starting with an accent (>) and a forte (*f*) dynamic. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (half).

Staff 2: Guitar 2
The second staff contains two whole rests, one in each measure.

Staff 3: Guitar 3
The third staff contains two whole rests, one in each measure.

Staff 4: Guitar 4
The fourth staff features a sustained chord of G2, Bb2, and D3, marked with a forte (*f*) dynamic and a slur spanning both measures.

Staff 5: Contrabass
The fifth staff features a sustained note of G1, marked with a forte (*f*) dynamic and a slur spanning both measures.

Staff 6: Gtr. 1
The sixth staff begins with a triplet of eighth notes (G4, A4, Bb4) followed by a quarter rest, then continues with a melodic line: C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (half).

Staff 7: Gtr. 2
The seventh staff is labeled "Plectrum" and features a melodic line starting with a mezzo-forte (*mf*) dynamic. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (half).

Staff 8: Gtr. 3
The eighth staff is labeled "Plectrum" and features a continuous triplet of eighth notes (G4, A4, Bb4) throughout the piece, marked with a mezzo-forte (*mf*) dynamic.

Staff 9: Gtr. 4
The ninth staff features a sustained chord of G2, Bb2, and D3, marked with a forte (*f*) dynamic and a slur spanning both measures.

Staff 10: Cntrb
The tenth staff features a sustained note of G1, marked with a forte (*f*) dynamic and a slur spanning both measures.

5

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

Measure 5: Gtr. 1 plays a melodic line starting with an accent (>) on the first eighth note. Gtr. 2 and Gtr. 3 have whole rests. Gtr. 4 and Cntrb play sustained chords, indicated by a slur and a fermata.

Measure 6: Gtr. 1 continues the melodic line. Gtr. 2 and Gtr. 3 have whole rests. Gtr. 4 and Cntrb continue the sustained chords.



7

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

Measure 7: Gtr. 1 plays a melodic line. Gtr. 2 plays a melodic line. Gtr. 3 plays a triplet pattern (indicated by '3' above the notes). Gtr. 4 and Cntrb play sustained chords, indicated by a slur and a fermata.

Measure 8: Gtr. 1 continues the melodic line. Gtr. 2 continues the melodic line. Gtr. 3 continues the triplet pattern. Gtr. 4 and Cntrb continue the sustained chords.

9

Gtr. 1 *cresc.*

Gtr. 2 *cresc.*

Gtr. 3 *cresc.*

Gtr. 4 *cresc.*

Cntrb *cresc.*



11

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

Wild, Ferocious

71

12

Gtr. 1

ff

pp

Gtr. 2

Gtr. 3

ff

pp

Gtr. 4

ff

pp

Cntrb

ff

pp

8

11

15

Gtr. 1

ff

Gtr. 2

Gtr. 3

ff

Gtr. 4

ff

Cntrb

ff

8

14

Staggering

19

Gtr. 1

mf pizz.

Gtr. 2

mf pizz.

Gtr. 3

mf pizz.

Gtr. 4

mf pizz.

Cntrb



23

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

Pushing, Forceful

27

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

mf

33

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

cresc.

37

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

f

subito p

f

subito p

f

subito p



Wide-eyed, Bewildered

42

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

p

p

p

p

45

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

8



49

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

8

53

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

8



58

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

f

ff

ff

ff

8

60

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

p

p

p

p

8

62

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

pp

pp

pp

pp

ff

ff

ff

ff

8

Contemptuous

78

66

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

p

cresc.

p

cresc.

p

cresc.

p

cresc.

8

70

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

ff

ff

ff

ff

8

79

80

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

cresc.

cresc.

cresc.

cresc.

cresc.

The image shows a musical score for five guitar parts (Gtr. 1 to Gtr. 5) and a contrabass part (Cntrb). The score is written in treble clef for all parts. The key signature has one flat (B-flat). The tempo/meter is 80. The score is divided into four measures. The first measure is marked with a 'cresc.' (crescendo) instruction. The second measure is marked with a 'cresc.' instruction. The third measure is marked with a 'cresc.' instruction. The fourth measure is marked with a 'cresc.' instruction. The parts are: Gtr. 1, Gtr. 2, Gtr. 3, Gtr. 4, and Cntrb. The Cntrb part is written on a single staff. The Gtr. 5 part is written on a single staff. The Gtr. 1, 2, 3, and 4 parts are written on staves grouped together. The Cntrb part is written on a staff below the guitar parts. The score is marked with '80' at the beginning. The first measure is marked with a 'cresc.' instruction. The second measure is marked with a 'cresc.' instruction. The third measure is marked with a 'cresc.' instruction. The fourth measure is marked with a 'cresc.' instruction. The parts are: Gtr. 1, Gtr. 2, Gtr. 3, Gtr. 4, and Cntrb. The Cntrb part is written on a single staff. The Gtr. 5 part is written on a single staff. The Gtr. 1, 2, 3, and 4 parts are written on staves grouped together. The Cntrb part is written on a staff below the guitar parts. The score is marked with '80' at the beginning. The first measure is marked with a 'cresc.' instruction. The second measure is marked with a 'cresc.' instruction. The third measure is marked with a 'cresc.' instruction. The fourth measure is marked with a 'cresc.' instruction.

84

Gtr. 1

f

subito p

Gtr. 2

f

Gtr. 3

f

subito p

Gtr. 4

Cntrb

f

subito p

8

≡

Weakly, Exhausted

89

Gtr. 1

sul 12

mp

Gtr. 2

sul 12

mp

Gtr. 3

sul 12

mp

Gtr. 4

sul 12

mp

Cntrb

8

93

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

8

97

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

mp

p

p

8

99 *rit.*

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

p

p

Detailed description: This system contains measures 99 and 100. Gtr. 1 starts with an accent (>) on a quarter note, followed by eighth notes, and ends with a half note. Gtr. 2 plays a continuous eighth-note pattern. Gtr. 3 and 4 play sustained chords, indicated by a slur. Cntrb plays a sustained bass note, also indicated by a slur. The tempo marking *rit.* is at the top right. Dynamics *p* are marked for Gtr. 2 and Gtr. 3.



101 *a tempo*

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

Detailed description: This system contains measures 101 and 102. Gtr. 1 has a melodic line similar to measure 99. Gtr. 2 and 3 have whole rests, indicated by a short horizontal line. Gtr. 4 and Cntrb have sustained chords/bass notes, indicated by a slur. The tempo marking *a tempo* is at the top left.

103 *rit.*

Gtr. 1

Gtr. 2

Gtr. 3 *p*

Gtr. 4 *p*

Cntrb

8

a tempo

105

Gtr. 1

Gtr. 2

Gtr. 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Gtr. 4

Cntrb

8

107

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Cntrb



108

Gtr. 1

ff
sah!

shh...

Gtr. 2

ff
sah!

shh...

Gtr. 3

ff
sah!

shh...

Gtr. 4

ff
sah!

shh...

Cntrb

ff

IV. I Accept You

(these lines will be said during the music rather than before. See scores for locations of lines in relation to music.)

SPEAKER 1

The beating of wings

SPEAKER 2

The calling of birds

SPEAKER 3

Adrasteia

SPEAKER 4

The one from whom there is no escape

SPEAKER 1

Nemesis

SPEAKER 2

Winged balancer of life

SPEAKER 3

Dark-faced Goddess

SPEAKER 4

Daughter of Justice

SPEAKER 1

Adrasteia. The one from whom there is no escape

SPEAKER 1

I accept you

SPEAKER 2

I accept you

SPEAKER 3

I accept you

SPEAKER 4

I accept you

SPEAKER 1

Finally, I accept you

SPEAKER 2

I accept you

SPEAKER 3

I accept you

SPEAKER 4

I accept you

SPEAKER 1

Nemesis

SPEAKER 2

Winged balancer of life

SPEAKER 3

Dark-faced Goddess

SPEAKER 4

Daughter of Justice

SPEAKER 1

Adrasteia. The one from whom there is no escape. I accept you.

Simple and Contemplative, at a nice and easy tempo

Guitar 1 *p*
 Guitar 2 *p* *Sempre Pizzicato*
 Guitar 3 *p* *Sempre sul Tasto*
 Guitar 4 *p* *Sempre sul Ponticello*
 Contrabass *p*

Cl. Gtr. 1
 Cl. Gtr. 2
 Cl. Gtr. 3
 Cl. Gtr. 4
 A.B.

The beating of wings
 The calling of birds
 Adrasteia
 The one from whom there is no escape

9

Cl. Gtr. 1

Cl. Gtr. 2

Cl. Gtr. 3

Cl. Gtr. 4

A.B.

13

Cl. Gtr. 1

Cl. Gtr. 2

Cl. Gtr. 3

Cl. Gtr. 4

A.B.

Nemesis

winged balancer of life

Dark-faced goddess

Daughter of Justice

17

Cl. Gtr. 1

Cl. Gtr. 2

Cl. Gtr. 3

Cl. Gtr. 4

A.B.

Adrasteia.

The one from whom
there is no escape.

This block contains the musical notation for measures 17 through 20. It consists of five staves: Cl. Gtr. 1, Cl. Gtr. 2, Cl. Gtr. 3, Cl. Gtr. 4, and A.B. All staves contain whole rests for each of the four measures. The lyrics "Adrasteia." are written in the first measure, and "The one from whom there is no escape." is written in the third measure.

21

Cl. Gtr. 1

Cl. Gtr. 2

Cl. Gtr. 3

Cl. Gtr. 4

A.B.

This block contains the musical notation for measures 21 through 24. It consists of five staves: Cl. Gtr. 1, Cl. Gtr. 2, Cl. Gtr. 3, Cl. Gtr. 4, and A.B. The notation is complex, featuring many beamed eighth and sixteenth notes, as well as various accidentals (sharps, naturals, and flats). Measure 21 begins with a multi-measure rest for 21 measures in the first staff. The patterns continue through measures 22, 23, and 24, which end with half notes.

25

Cl. Gtr. 1

Cl. Gtr. 2

Cl. Gtr. 3

Cl. Gtr. 4

A.B.

p

29

Cl. Gtr. 1

Cl. Gtr. 2

Cl. Gtr. 3

Cl. Gtr. 4

A.B.

I accept you.

I accept you.

I accept you.

I accept you.

33

Cl. Gtr. 1

Cl. Gtr. 2

Cl. Gtr. 3

Cl. Gtr. 4

A.B.

34

35

36

37

Cl. Gtr. 1

Cl. Gtr. 2

Cl. Gtr. 3

Cl. Gtr. 4

A.B.

I accept you.

I accept you.

I accept you.

I accept you.

38

39

40

41

Cl. Gtr. 1

Cl. Gtr. 2

Cl. Gtr. 3

Cl. Gtr. 4

A.B.

45

Cl. Gtr. 1

Cl. Gtr. 2

Cl. Gtr. 3

Cl. Gtr. 4

A.B.

Nemesis

Winged balancer of life

Dark-faced goddess

Daughter of justice

49

Cl. Gtr. 1

Cl. Gtr. 2

Cl. Gtr. 3

Cl. Gtr. 4

A.B.

Adrasteia.

The one from whom
there is no escape.

I accept you.

The musical score consists of five staves, each with a treble clef and a key signature of one sharp (F#). The first measure (measure 49) contains the lyrics 'Adrasteia.' and features a half note G#4 on the first staff, a half note G#4 on the second staff, a half note G#4 on the third staff, a half note G#4 on the fourth staff, and a half note G#4 on the fifth staff. The second measure (measure 50) contains the lyrics 'The one from whom there is no escape.' and features a half note G#4 on the first staff, a half note G#4 on the second staff, a half note G#4 on the third staff, a half note G#4 on the fourth staff, and a half note G#4 on the fifth staff. The third measure (measure 51) contains the lyrics 'I accept you.' and features a half note G#4 on the first staff, a half note G#4 on the second staff, a half note G#4 on the third staff, a half note G#4 on the fourth staff, and a half note G#4 on the fifth staff. The fourth measure (measure 52) contains the lyrics 'I accept you.' and features a half note G#4 on the first staff, a half note G#4 on the second staff, a half note G#4 on the third staff, a half note G#4 on the fourth staff, and a half note G#4 on the fifth staff.